

陶瓷工藝的傳統與現代

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人類製作陶瓷的歷史相當久遠，可說是人類最古老的生產技術之一，從世界各地出土的先民遺物中可以觀察出：人類最早製作的土器中，除了部份土偶作為祭祀或陪葬用品外，其餘大多作為日常生活烹煮食物、貯存或盛裝食品之用。由於陶瓷製作中，用來成形的粘土原料易於取得，又因粘土具有豐富的可塑性，能輕易做出各種造形，較木材、岩石更易於做出中空的容器；同時，用粘土燒製成的陶器，其重量適中，易於持用或搬動；並且可供盛水及耐火之烘烤，所以這些土製器皿，從居有定所的農耕時代開始，便逐漸變成日常生活中不可缺少的重要器具了。

隨著人類生活的改善，以及宗教、風俗習慣的形成，人類在陶製器具的造形與表面的裝飾上，增加了許多使用功能以外的加飾處理，於是陶製器具除了實用的功能外，更表現出美觀與撫慰精神的作用，陶瓷工藝也就在這人類的生活與精神需求中豐富起來。

陶瓷工藝隨著不同地區文化與生活習性的需求，而產生不同的陶藝風格，雖然在人類歷史上，東西方的陶藝文化曾有過多次大規模的交流紀錄，彼此的陶藝發展也都受到交流的影響而在造形、釉彩及製作技術上有所改變，但是，經過時間的累積，這些外來的影響最後還是融入本身的陶藝文化之中。

行政院文化建設委員會為了開拓國人視野，促進文化交流，拓展國際關係，以邁向國際化的途徑，特舉辦「台北國際傳統工藝展」，希望藉著各國傳統工藝作品的展出，增進對其他國家與族羣文化藝術的認識，並蘊育健全的世界觀。尤其更可透過傳統工藝的交流，提昇國內工藝水準，而陶瓷工藝的交流便是其中重要的一環。現在就亞洲、非洲、北美洲、中南美洲、歐洲等地區，分別介紹其傳統陶瓷工藝的發展與特色：

亞洲地區的陶藝

亞洲地區的陶瓷製作起源甚早，依材料與製作技術的不同，可分為兩大主流：一是以中國為中心，包括日本、韓國等地的東亞陶藝系統；另一則是以中東地區為中心，包括埃及、敘利亞、土耳其、伊朗等地的西亞陶藝系統。這兩大陶藝系統最大的差異，是在於陶瓷燒成溫度的高低，與使用釉藥、粘土性質的不同。

東亞地區陶藝的製作技術，是起源於紀元前二千年殷商時代，然後逐漸發展成偏向高溫的灰釉系統陶器。由於在製作時採用氧化鐵作為呈色劑，再以高溫（一二〇〇～一二五〇度）燒成，所以陶器呈色從灰青到褐色，形成質樸、沉靜的東亞陶藝特色。

西亞或中東地區的陶器，大多使用較低溫的鹼性釉或含鉛、錫的白釉，並使用氧化鈷、氧化銅、氧化鐵等呈色劑，所以釉色鮮艷華麗，具有活潑、奔放的性格。

從陶器作品的表現上，東亞地區的陶藝，深受中國風格的影響，造形工整莊嚴，釉色沉穩、清雅；在作品表面裝飾方面，除了圖紋整齊與講究圖形的重複與連續外，也將水墨畫的技巧應用在器皿表面的裝飾表現。相對的西亞其中東地區的陶器造形較為柔和，而由於使用低溫的鉛釉、錫釉，所以釉色鮮艷、活潑，尤其以具有金屬彩光的金彩釉，為一大特色。常見的裝飾是描繪花草、人物或動物的圖案，筆法活潑奔放。

這次亞洲地區參展的作品中，韓國的四件作品是沿用韓國傳統青瓷鑲嵌與白瓷鐵繪的技法，所製作出來的瓶、甕。而新加坡因為是以華人為主的新興國家，除了保有華人的文化傳統外，並大量吸收外來文化資訊，所以陶藝的表現也呈現出這種特色；參展的六件作品均可看出：在傳統的造形中加入現代的造形意念與質感變化。從土耳其送來的七件作品中，有六件是以傳統

西亞風格所繪製而成的瓷瓶、瓷盤及瓷板作品，另外一件則是表現陶器與皮革不同材質對比的水瓶作品。

非洲地區的陶藝

非洲地區的原始部落很多，傳統陶藝大多停留在較低溫的陶器製作階段，製作方法也很原始，大多以土條成形的方法盤築而成圓甕或圓鉢作品，器物表面未上釉的居多，為了避免裝水滲漏，所以在器皿的表面加以磨光，以增加坯體表面的密緻度。在裝飾方面：則以粘貼繩紋；或在磨光的器物表面刻上單純的線條及原始圖案為主。

至於燒成方面，非洲地區的傳統陶藝，大多以野外燒製的方式燒成，燃料是以野外採集的蘆葦、樹枝為主，燒製時間依作品的大小與數量之不同，短則五、六小時，長則一、二天。據調查從東非到西非各部落民族，大多採用這種野外燒製的方法製陶。

雖然非洲的傳統陶器製作非常原始，但是這種經過數千年所延續下來的傳統工藝，卻充分表現出原始民族樸質、堅韌的特性，無論陶器的造形或色彩，都顯示出單純、厚實而充滿生命力。

這次傳統工藝展，來自非洲地區史瓦濟蘭的作品有八件，除了一件為描述非洲人釀酒情景的陶塑作品，及一件傳統浮雕圖案的陶甕外，其餘都是以傳統製作方式成形，然後加以磨光、野外燒製而成的，充滿非洲原始陶藝的特殊美感。

北美洲地區的陶藝

北美洲地區的陶藝可分為兩大類：一是早期居住於美洲大陸的原住民族陶藝；另一類則是大量移民進入美洲大陸之後所帶來的歐洲陶藝。由新移民所帶來的歐洲陶藝，經過了數百年來的發展，已逐漸形成今日多采多姿的北美洲陶藝，在加拿大與美國分別呈現出多種不同的表現方式。

加拿大的陶藝注重實用與樸實的傳統，尤其重視陶瓷材料的質感變化，具有英法傳統陶藝的特質。此次參展的作品中，不論茶壺、杯盤或花器，造形都頗為簡潔，釉色亦清雅、樸素，而作品表面的刻飾或彩繪亦十分工整。

比起加拿大的樸實與保守，美國的陶藝就顯得活潑與多彩。由於美國是民族的大熔爐，來自世界各地的人種與文化在此交會，加上美國社會風氣崇尚自由、開放，注重個人風格的表現，所以陶藝創作表現的形式、作風和理念，非常多元化；也因此形成了美國陶藝的特有風格。從此次參展的作品中便可看出這種特性：在造形表現上隱然可見不同民族風格的特色，作品表面的釉色或彩繪，既有東方高溫釉彩表現的作品，也有印地安人低溫色料及磨光處理的質感表現作品。

中南美洲地區的陶藝

從歷史的演進來看中南美洲的文化形成，不難發現它所具有的特質；就是歐洲文化與當地土著文化的融合與發展。中南美洲在殖民地時代，是以歐洲帶來的文化為中心，這種狀況一直延續到二〇世紀初期。可是到了第一次世界大戰後，各殖民地開始興起獨立思想，擺脫歐洲文化的隸屬關係，開創出自由而個性化的文化藝術之道。陶藝的發展亦是如此；早在殖民地時代，由西班牙、義大利與葡萄牙人引進的歐洲陶藝，一直在中南美洲保有相當傳統的角色，無論在器物的造形、艷麗的釉彩與活潑、浪漫的拉丁情調圖案表現，都顯示出南歐的傳統陶藝特色。可是在經過了三～四百年來與當地文化的融合，便逐漸形成異於歐洲的陶藝風格，其中最大的差異是：造形更自由，作品圖案描繪的題材更生活化。在此次參展的作品中，可看到描繪建築物的作品、蔬菜水果的陶

塑，及教堂、民宅的半立體陶塑等作品，均是這種特色的表現。

墨西哥的陶藝則受西班牙人的影響頗為深遠，所以具有華麗多彩特性的西班牙低溫釉彩，在墨西哥傳統陶藝中佔有重要地位，作品造形方面也具有西班牙陶藝活潑、熱情的風格。另一方面，二千年前居住在墨西哥南部山區的馬雅人，也留下較原始的陶藝風格，流傳至今，也形成墨西哥陶藝的另一個面貌，這種造形樸實、色彩溫和、圖案簡潔單純的馬雅式陶藝風格，在這次參展的墨西哥陶藝作品中，頗具特色。

除了上述由歐洲傳來的陶藝製作方式外，由當地長久以來所發展出來的傳統陶藝，也是頗值一提的；早在紀元三百年左右，在安地列斯山脈就居住著印加人，並建立了一個文化、藝術成就非凡的印加帝國，從遺留至今的陶器中，可令人驚異地發現印加人在製陶技術方面的高度成就；不論在成形的技巧、造形的表現以及陶器表面的紋飾處理，都顯示出其製作的完美與精良。而從這次參展作品的數件印加風格作品中，可充分感受到這種特殊的陶藝特色。

歐洲地區的陶藝

歐洲的文化是由地中海的希臘、羅馬，以及古代波斯與中亞的文化所形成，陶藝也隨著各地不同的古代文化傳入歐洲。後來由於中世紀中期以後的政治發展與宗教改革，使得歐洲逐漸發展成獨立成長的地區，歐洲各國也各自形成本身的文化特色，陶藝在各國也逐漸發展出不同的風格。

西班牙早期由阿拉伯人傳入中亞的低溫釉陶，然後發展成活潑、華麗的西班牙陶藝特色，義大利則是在中世紀末期從西班牙傳入製陶技術，並加以研究發展而創造出豪華絢爛、色彩調和的馬由利卡(Majolica)陶器，在南歐地區廣泛流行。

德國在十二世紀以前是以燒製高溫陶器為主，到了十六世紀受中國陶器的影響，而研究出色澤潔白的瓷器製作。而英國在十三世紀左右也是以製作粗陶器為主，十六世紀開始發展出獨特的化粧土裝飾技法，而以一八〇五年所發展出的骨灰瓷(Bone China)最為有名。

綜合地看來，歐洲整個地區的傳統陶藝，較為偏向於實用性的要求，同時也與繪畫、雕刻、建築一樣，注重作品的雕塑與裝飾效果。而在產業革命後，歐洲各國的工業、經濟有了長足的發展，工業化的生產方式，也促進陶藝製作方式的多樣化，尤其德國包浩斯(Bauhaus)設計運動，強調藝術與工業的結合，講求造形的單純化、合理化，重視實用與美觀，使得歐洲陶藝出現了新的面貌。

從這次展出的歐洲陶藝作品中可以看出：大部分作品的造形簡潔有力；釉色的表現亦單純而調和，質感或紋飾的處理亦講求理性與工整，充分展現出歐洲現代陶瓷工藝的特色。

儘管陶瓷是人類最古老的工藝製作，但是經過了數千年來的發展，陶瓷依舊是人類生活中重要的器物，即使在現今的尖端科技上，陶瓷依然是最新的材料。因此，陶瓷工藝可說是隨著人類生活的進步，而無時不刻地在更新發展，它與人類的生活已達到密不可分的境地，所以，在人類所有的生產製作中，陶瓷工藝最能反映出一個國家或地區的生活文化與時代精神。

我國素有陶瓷母邦的稱譽，歷代的陶藝在世界陶藝史上均留下光輝燦爛的紀錄。而在今日，我們應如何在這優秀傳統的基礎上，創造出適於現代生活需求，符合現代精神，與發揚現代文化的陶瓷工藝作品，應是當今發展陶瓷工藝的主要課題，希望我們可藉著這次的「台北國際傳統工藝展」，得到一些新的啓示。

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Ceramics — Past and Present

Liu Chen-Chou

Ceramics is a craft that goes back to the dawn of human history. It is one of the most ancient production techniques, a fact amply demonstrated by the relics of ancient peoples unearthed all over the world. The earliest earthenware produced by human beings, excluding clay dolls used for sacramental or burial purposes, were nearly all crockery used for normal daily cooking, storage, or containing food. Because the clay used for pottery is easy to obtain, and also because of its high degree of plasticity, it is much more suited to making hollow objects than are wood and stone. In addition, the pottery that is made by baking clay is not only light weight enough for easy use and transport, but it can hold water and is resistant to fire. Ceramic utensils have thus been an important part of daily life ever since humankind established permanent dwellings and entered the agricultural era.

With improvements in the quality of human life and the development of religion and customs, ceramic objects have taken on decorative shapes and surface designs that have nothing to do with their practical uses. Ceramics serves much more than a utilitarian function: it has an aesthetic and soothing spiritual function as well. It was in tandem with human needs, both quotidian and spiritual, that ceramics developed into a rich and diverse craft.

Different ceramic arts and styles arose in response to different geographic, cultural, and custom-based needs. Although there is ample historical evidence of large-scale interchange of ceramics between East and West in ancient times, and despite the fact that this interchange greatly influenced the pottery shapes, glazes, and production techniques of both cultures, the passage of time meant that, in the end, outside influences were incorporated into indigenous ceramic culture rather than vice versa.

The Council for Cultural Planning and Development of the Executive Yuan, in order to expand the cultural horizons of the people of the ROC, promote cultural interchange, further international relations, and stride toward a more international future, is sponsoring the Taipei International Exhibition of Traditional Arts & Crafts, 1993. The Council hopes through this exhibition of traditional crafts from around the world to increase our recognition of the arts of other national and ethnic cultures. Moreover, it is hoped that the exchange of traditional crafts that will take place will raise the level of these crafts in the ROC as well. Ceramics is an important link in this exchange of crafts. With this in mind, we now present a brief introduction to the development and distinguishing characteristics of the art of ceramics as it exists in around the world: in Asia, Africa, North America, Central and South America, and Europe.

Asian Ceramics

The origins of ceramics in Asia are very ancient. Its development is dominated by two main currents distinguished by materials and techniques: An East Asian current centering on China and including Japan and Korea, and a West Asian current centered in the Middle East, including Egypt, Syria, Turkey, and Iran. The main differences distinguishing the two involve the temperature at which the ceramics are fired and the type of glaze and clay used.

Pottery techniques in the East Asia region go back to the Shang Dynasty two thousand

years B.C., when a gradual evolution began toward high-temperature grey glaze system. The use of oxidized iron as a pigment during production, along with high baking temperatures (1200 - 1250 degrees celsius) lent the finished pottery a grey-green to brown color. This is the reason for East Asian ceramics' distinctive austere simplicity.

In West Asia and the Middle East, the majority of ceramics used lower temperature glazes or white glazes containing lead or tin. Potters also used oxidized cobalt, copper, and iron to color their pottery, resulting in a bright, striking effect and an bold, untrammled style.

The appearance of East Asian works of ceramics demonstrates the deep stylistic influence of China -- crafted into impressive shapes, but using very subdued, refined glazing. The surfaces are decorated not only with neatly arranged patterns and careful drawings repeated and connected across the entire object, but also with ink paintings skillfully applied to the outer surface. By way of comparison, the shapes of Middle Eastern and West Asian works are gentler, while their use of low-temperature and tin glazes makes for brighter, livelier glaze color. This is especially true of the distinctive metallic glaze. Flowering plants and human and animal figures comprise the most common decorative motifs, rendered in a vivid, lively manner.

The four Korean works representing East Asian ceramics in this exhibition are bottles and jars featuring traditional Korean celadon inlays and white porcelain. And in Singapore, another country dominated by people of Chinese ancestry, much foreign culture has been absorbed on top of the traditional Chinese culture that has also been preserved there. The appearance of the six pieces of Singaporean pottery in this exhibit reflects this: in each, one can see traditional shapes subsumed within modern concepts of form and changing textures. Of the seven pieces that have been sent from Turkey, six are porcelain bottles, dishes, and plates designed with drawings in the traditional West Asian style, while the other exhibit compares water bottles made of different materials: porcelain and leather.

African Ceramics

Among the primitive tribes that abound in Africa, the art of ceramics mostly still remains at the low-temperature stage. Production methods are also quite primitive. Generally, clay strips are put together to construct round jars or pots, which are usually not glazed. Instead, they are polished smooth to reduce porosity and prevent water leakage. Cordlike relief patterns are the chief means of embellishment, along with the carving of simple lines and primitive illustrations on the polished surface.

Traditional ceramic baking methods in Africa are mostly based on open field baking, and use such reeds and sticks as can be gathered locally for fuel. Baking time depends on the size and number of items to be baked, ranging from five or six hours to as long as one or two days. According to researchers' surveys, tribes across the breadth of Africa all use open-field baking for their pottery.

Although the methods used to make traditional African ceramics are extremely primitive, it is still a craft that goes back thousands of years. The works display

the simplicity and toughness of primitive tribal peoples. Whether one looks at the shapes or the surface decoration, African pottery overflows with sincerity, simplicity, and vitality.

There are eight ceramic works from Swaziland appearing in this exhibition. With the exception of one clay sculpture depicting an African brewing scene and one clay jar sporting a traditional relief sculpture, all were fashioned through traditional methods, polished, and baked in the open field. And all are rich in the special beauty peculiar to African works of pottery.

North American Ceramics

The ceramics of North America may be divided into two general categories: that of the aboriginal tribes indigenous to the continent, and that of the European peoples who later migrated to North America in vast numbers. After passing through several centuries of development, the ceramics techniques brought over by the immigrants gradually took on the diversity that characterizes American ceramics today as it appears in Canada, the United States, and Mexico.

Canada's ceramics emphasizes the traditions of simplicity and practicality. It stresses changes in texture, but maintains the essence of traditional English and French ceramics. The teapots, saucers, and vases in this exhibition are all elegant and uncomplicated, both in shape and in glazing. The surface carvings and drawings are also all very carefully and neatly rendered.

The vivid diversity of U.S. ceramics contrasts sharply with the conservative simplicity of its Canadian counterpart. As a great ethnic melting pot, the United States was the scene of cultural interchange for peoples from around the world. In addition, American society places a high value on freedom, openness, and individual expression. In the craft of pottery, these cultural traits are expressed as a diverse array of forms, styles, and approaches; nonetheless, a distinctive U.S. style has also taken shape. This is apparent in the works on display at this exhibition. The styles of different cultures are vaguely visible in many works -- some items are glazed with the high-temperature glaze of the East; while others employ the low-temperature pigments, the polishing, and the characteristic textures of the American Indians.

Mexican ceramics have been deeply influenced by Spain. The colorful Mexican low-temperature glazes play an important role in traditional Mexican pottery, while their shapes exhibit the vibrant, ardent style of Spain. In addition, the Mayan Indians who lived in southern Mexico two thousand years ago have also transmitted their somewhat more primitive pottery style to the present day. This represents another facet of Mexican ceramics, marked by uncomplicated forms, softer, warmer colors, and direct, simple drawings. This Mayan style stands out among the works of Mexican ceramics in the exhibition.

Central and South American Ceramics

Looking at the formation of Central and South American culture through the eyes of history, it is easy to see its defining feature: it has developed through the merging of European and local aboriginal culture. The culture brought over by the Europeans

predominated during the colonial period, a state of affairs which persisted until the beginning of the twentieth century. Then, after World War One, independence fever swept the continent and the yoke of European culture was thrown off. The region began to move toward independent, personalized culture and art. This trend applied to ceramics as well: during the colonial period, the ceramic arts brought in by the Spanish, Italians, and Portuguese maintained their traditional characteristics. The shape of the pottery, its bright glazes, and its vivid, romantic Latin sentimental drawings all recalled the styles of southern Europe. However, after merging with the indigenous culture for three or four centuries, it gradually came to take on stylistic trails different from its European ancestor. The greatest differences were a greater freedom of form and a more mundane subject matter for the surface drawings; for example, the works appearing in this exhibition include pieces depicting architectural structures, sculptures of fruits and vegetables, and semi-relief carvings of churches and residences.

In addition to ceramics production methods brought over from Europe, the native traditional ceramics that had been developing for thousands of years is also worth mentioning. At about 300 A.D., the Incas living in the Andes mountains built an empire which recorded extraordinary cultural and artistic accomplishments. Relics of their ceramics that have survived to the present day are amazingly advanced in their technique. No matter in the skill of their formation, the appearance of their shape, or the designs of their surfaces, they all display fine and beautiful craftsmanship. The uniqueness of Inca ceramics comes through in the many Inca-style works in this exhibition.

European Ceramics

European culture arose from the Mediterranean cultures of Greece and Rome, ancient Persia, and Central Asia, and European ceramics' origins sprang from these different cultures as well. Europe gradually became able to develop on its own with the political development and religious reformation that came after the Middle Ages. At the same time, each individual country grew to have its own cultural trails; similarly, ceramics gradually developed different styles in each country.

The Arabs brought the low-temperature glaze ceramics of Central Asia to early Spain, which later developed into the characteristic vivid, magnificent Spanish style. At the end of the Middle Ages, Spanish ceramics technology was brought to Italy and further developed into the sumptuous yet color-coordinated Majolica pottery, which soon became popular all over southern Europe.

As early as the twelfth century, Germany was creating mostly high-temperature ceramics. In the sixteenth century, feeling the influence of Chinese porcelain, Germans developed their lustrous white porcelain. In the thirteenth century, England also was chiefly producing rough pottery. Then in the sixteenth English craftsmen started to develop techniques for combed decoration techniques, of which bone china, developed in 1805, is the most famous result.

Overall, Europe's traditional ceramics tended toward the utilitarian. As with painting, sculpture, and architecture, main emphasis was on a work's carving and ornamentation. Then, with the advent of the industrial revolution and the rapid

economic strides made by the countries of Europe, industrialized production methods brought a much greater diversity to ceramics production techniques. In particular, Germany's Bauhaus movement stressed the integration of industry and art, seeking greater simplicity and rationality in form. Its insistence on both practicality and pleasing appearance brought a new look to European ceramics. From the European ceramics in this exhibition it is possible to see that most of the works are uncomplicated and forceful, with simple, color-balanced glazes and neat, orderly textures and designs. They amply exemplify contemporary European ceramics.

Pottery may be the most ancient of production crafts, but it still retains an important place in the modern world, having undergone thousands of years of development. Indeed, ceramics are a newly important material at the forefront of modern technology. One might say, then, that ceramics has continually developed and renewed itself in tandem with human progress. It is inextricably linked with human life. Out of all types of production, it is thus ceramics that best reflects a nation's or region's culture and the spirit of the age.

China is hailed as the homeland of ceramics, having recorded splendid achievements throughout the history of ceramics around the world. As we seek now to develop the craft today, the most important topic for us to consider is how to build upon this excellent traditional foundation to create ceramic works that meet the demands of modern life, are in accord with the spirit of our age, and that carry forward modern culture. Perhaps this convention of the Taipei International Exhibition of Traditional Arts & Crafts will provide use some new inspiration. (The Author is Lecturer at the Arts & Crafts Department, National Academy of Arts)